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FRESH MORNING, BY ARTHUR DAWSON.

Purchased by the Chicago Woman's Aid Club.

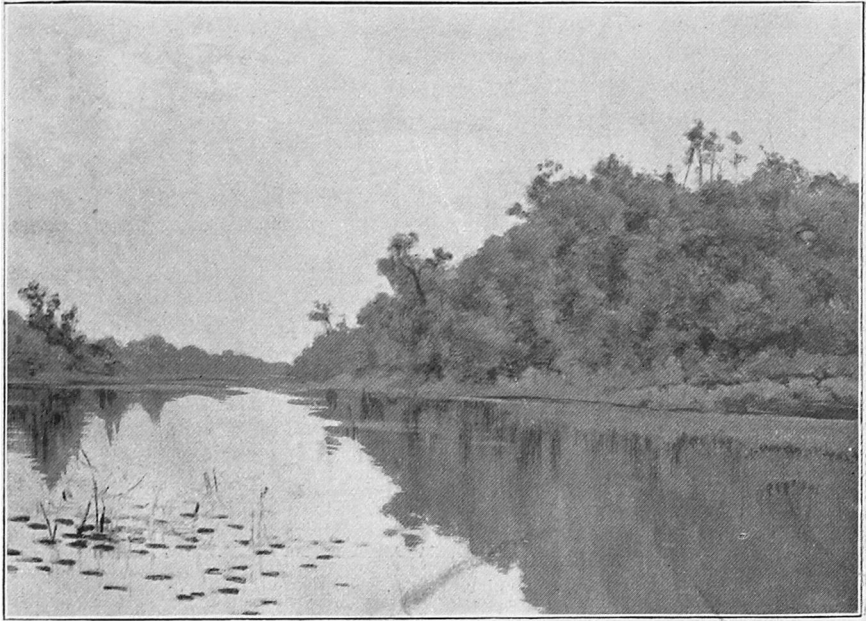
THE CHICAGO ARTISTS' EXHIBITION.

THE Art Institute, during the month of February, has been the Mecca for the lovers of, and others more or less interested in, local art. The exhibition, the largest of its distinctive kind ever held, was stimulated by the concerted sympathy, interest and patronage of the clubs who have combined into the society known as the Chicago Art Association, working in harmony with the Art Institute, whose generosity and hospitality merit the highest praise.

The jury, composed of artists who represented the different elements of artistic Chicago, did their work fearlessly and well. Their task was no sinecure, for out of a mass of some 600 works in painting and sculpture they accepted 239. The problem of hanging, a difficult one in this case, was very satisfactorily solved, so that the three rooms presented an appearance that was immediately agreeable and harmonious. These works were classified as follows :

| | |
|--|-------|
| Oil paintings..... | 147 |
| Water colors and pastels | 47 |
| Miniatures..... | 6 |
| Black-and-white, wash, pen-and-pencil drawings | 18 |
| Sculpture..... | 21 |
| | <hr/> |
| | 239 |

When we compare this local showing with the last fall exhibition of American art, with its 436 numbers, of which 389 were oil paintings and



REFLECTIONS, BY GEORGE F. SHULTZ.

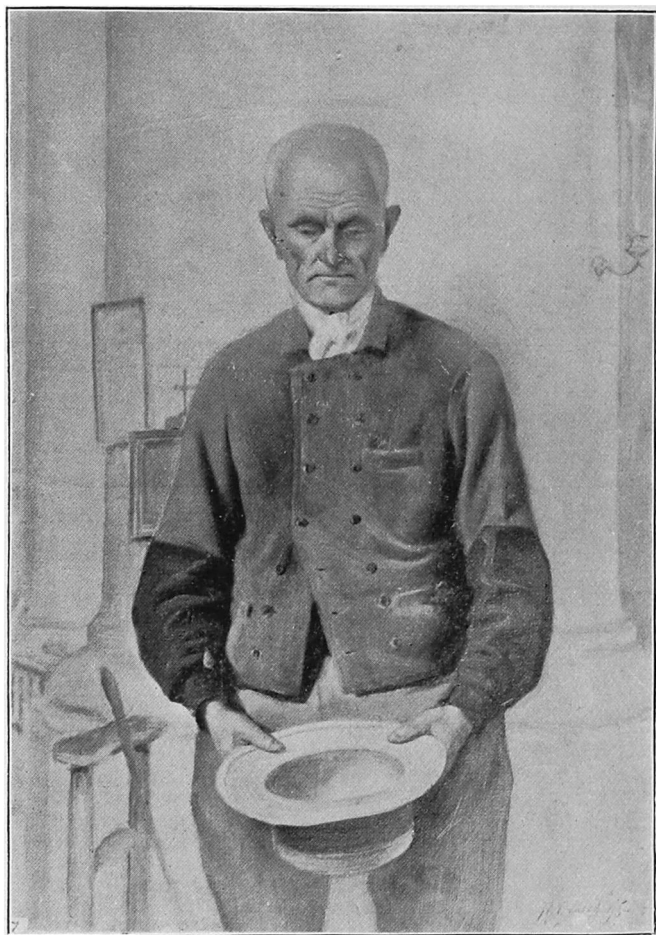
Purchased by the Hyde Park Travel Class.

47 pieces of sculpture, we see that numerically it was remarkably strong. When we think of its artistic merit, judged by the highest standards, it is of course none of the strongest. We have no right to judge by such a standard. If, on the contrary, we measure this exhibition by general modern conditions, we are safe in saying that no city outside of New York has ever held an exhibition of purely local work that has as large a quantitative showing or has work of as varied and excellent a quality. Chicago and Chicago artists may feel proud of this gratifying record.

It is a very easy thing to decry the work of our local artists. Did we but rank present work in other lines by similar standards, no better showing would be made. Must we condemn everything because our current literature and poetry fails to reach the plane of a Lowell, for example? Art, like anything else, is a reflection of times and conditions, and we are not wholly wrong in saying that it is as good as other kindred branches of culture. Business and money-getting have the pole, and command almost universal attention and admiration. Give the fine arts the same nourishing care and they will blossom like a rose tree in sunny June.

The chilling, cramping conditions of this maelstrom of commercialism and philistinism necessarily force a low standard. The artist spends most

of his time and strength in barely holding his own and has nothing left to improve himself in his chosen art of painting or modeling. The sympathy and patronage which found expression in this exhibition will show brilliant results in the very next exhibition. Much blame, it is perfectly



BEGGAR AT THE CHURCH OF ST. SULPICE, PARIS,
BY REINE ADELAIDE CONRAD.

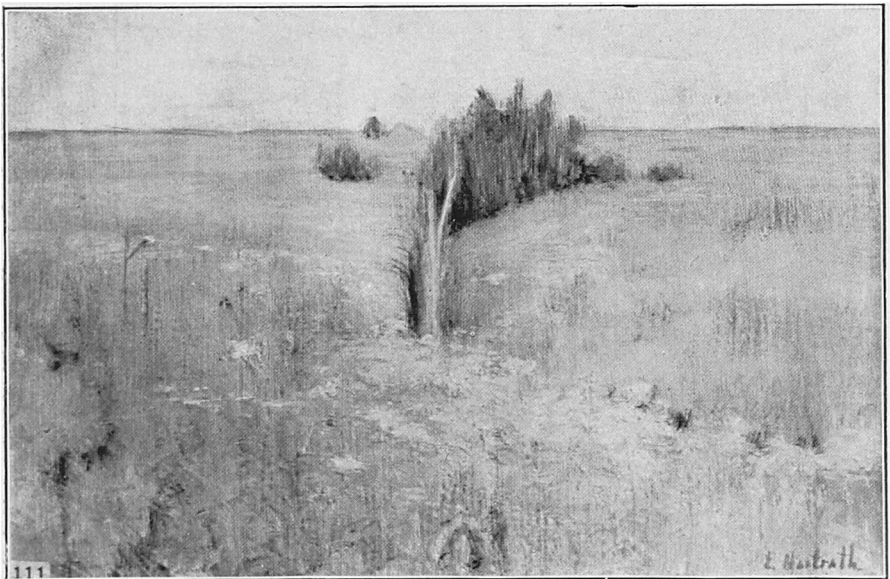
true, rests on the artist for his inactivity; much also rests on a cold and unsympathetic public. The coöperation so active just now is absolutely necessary if any progress is to be expected.

It is too late now to go into any particularization of criticism or notice of this exhibition. It was noticeably free from amateurishness. The

variety of figure (although the weakest portion as it generally is in American exhibitions), portrait and landscape, was quite marked, and the variety in medium helped to give an interest also to the collection. The illustrations chosen are the pictures purchased by the different clubs, and give a general idea of the strength of the exhibition and the taste of the purchasers. The press has been generous in its notices, while the public has been much more interested in its scrutiny. By means of the numerous receptions and the wise solution of purchasing methods, a much greater interest and profit has been the result to the many clubs and people who attended this noteworthy and perhaps historical exhibition.

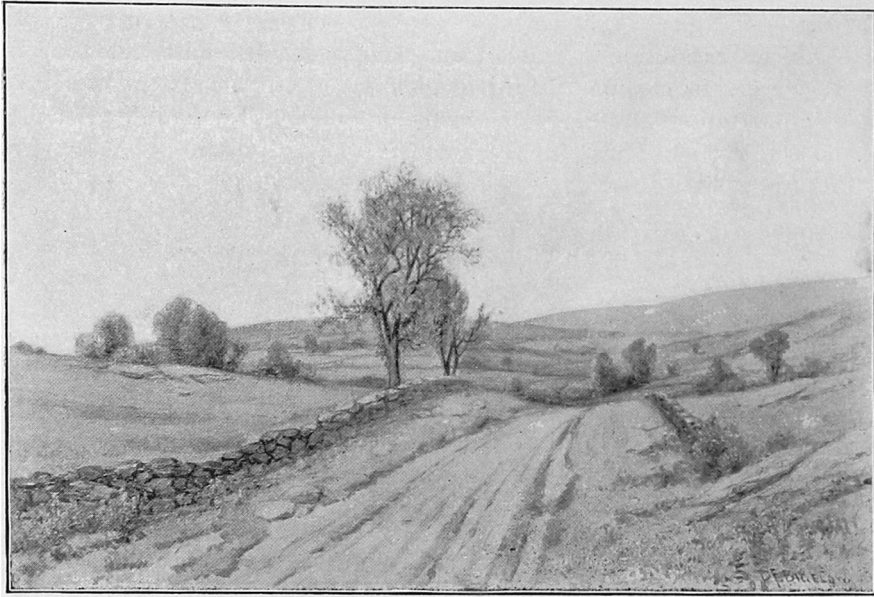
A beginning, and a good one, has been made. The future holds out a more brilliant hope of high realization for art in Chicago than anyone even a few years ago had any grounds to expect. The fresh buoyant life that is so conspicuous in all that Chicago does will find its expression in art, and when it does we will have something that not only Chicago but the whole country will be proud to recognize.

CHARLES FRANCIS BROWNE.



LANDSCAPE, BY LUCIE HARTRATH.

Purchased by the Englewood Woman's Club.



SCENE IN VERMONT, BY D. F. BIGELOW.

Purchased by the Klio Association.

The complete list of sales of pictures and sculpture at the Chicago Artists' Exhibition is as follows :

- | | |
|--|---|
| 118, Sketch. Henry Hutt. | 85, Marguerite — plaster bust. Leonard Crunelle. |
| 120, January. " " | 85, Replica—plaster bust. Leonard Crunelle. |
| 13, Sophia. Martha S. Baker. | 84, Little Jean — plaster bust. Leonard Crunelle. |
| 12, Julia. " " " | 28, Wild Flowers of the Marsh. Florence A. Bradley. |
| 130, Wood Interior. Louis O. Jurgensen. | 179, Girl Reading. Bessie O. Potter. |
| 128, Springtime. " " " | 179, Replica. Bessie O. Potter. |
| 129, Children in Church. Louis O. Jurgensen. | 145, Learning to Write. Marie K. Lusk. |
| 163, Evening on the Creek. Wendell Moseley. | 25, High Pasture. D. F. Bigelow. |
| 147, In the Marsh. Hardesty G. Maratta. | 22, Crab Fishing. Louis Betts. |
| 152, Market Garden. " " " | 158, Street in Chartres. Bertha S. Menzler. |
| 112, A Summer Girl. Lucie Hartrath. | |
| 113, A tête-à-tête. Lucie Hartrath. | |
| 143, Winter. Carl O'F. Lindin. | |

The following is a list of pictures and sculptures purchased by the different Chicago clubs :

Klio Association .

- 24, Scene in Vermont. D. F. Bigelow.
- 85, Marguerite — plaster. Leonard Crunelle.
- 176, Girl Dancing — plaster. Bessie O. Potter.

Arché Club :

- 38, Moonlight. Charles Francis Browne.
 84, Little Jean — plaster. Leonard Crunelle.
 171, Veiled Sunlight — pastel. Henry C. Payne.
 179, Girl Reading — plaster. Bessie O. Potter.
 174, Miss S. — pencil. Allen E. Philbrick.

Culture Club :

- 43, Gray Day. Charles Francis Browne.

Woman's Aid :

- 92, Fresh Morning. Arthur Dawson.

Union League :

- 148, A Summer Day. Hardesty G. Maratta.

Englewood Woman's Club :

- 150, The River Road. Hardesty G. Maratta.
 111, Landscape. Lucie Hartrath.

Hyde Park Travel Class :

- 194, Reflections. George F. Schultz.

Niké Club :

- 201, A By-Road of Janesville. Anna L. Stacey.

West End Woman's Club :

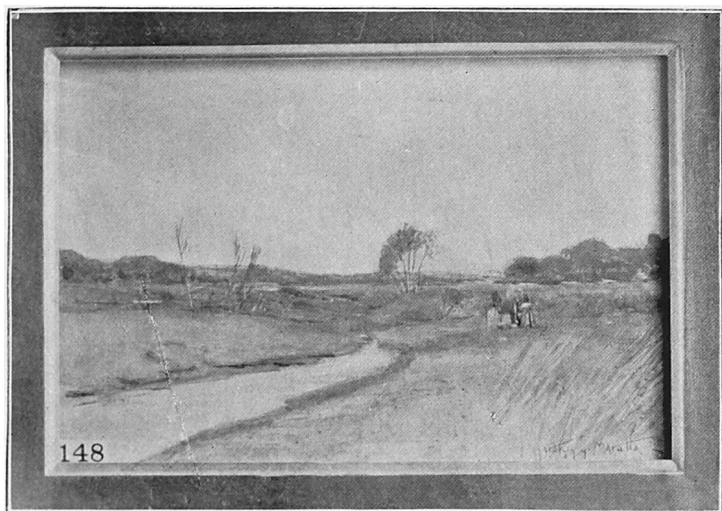
- 214, Winter Planting. J. H. Vanderpoel.

Chicago Woman's Club :

- 95, Ste. Jeanne de Chantel. Pauline A. Dohn.

Young Fortnightly Prize :

- 27, In Wonderland. Charles E. Boutwood.



A SUMMER DAY, BY H. G. MARATTA.

Purchased by the Union League Club.